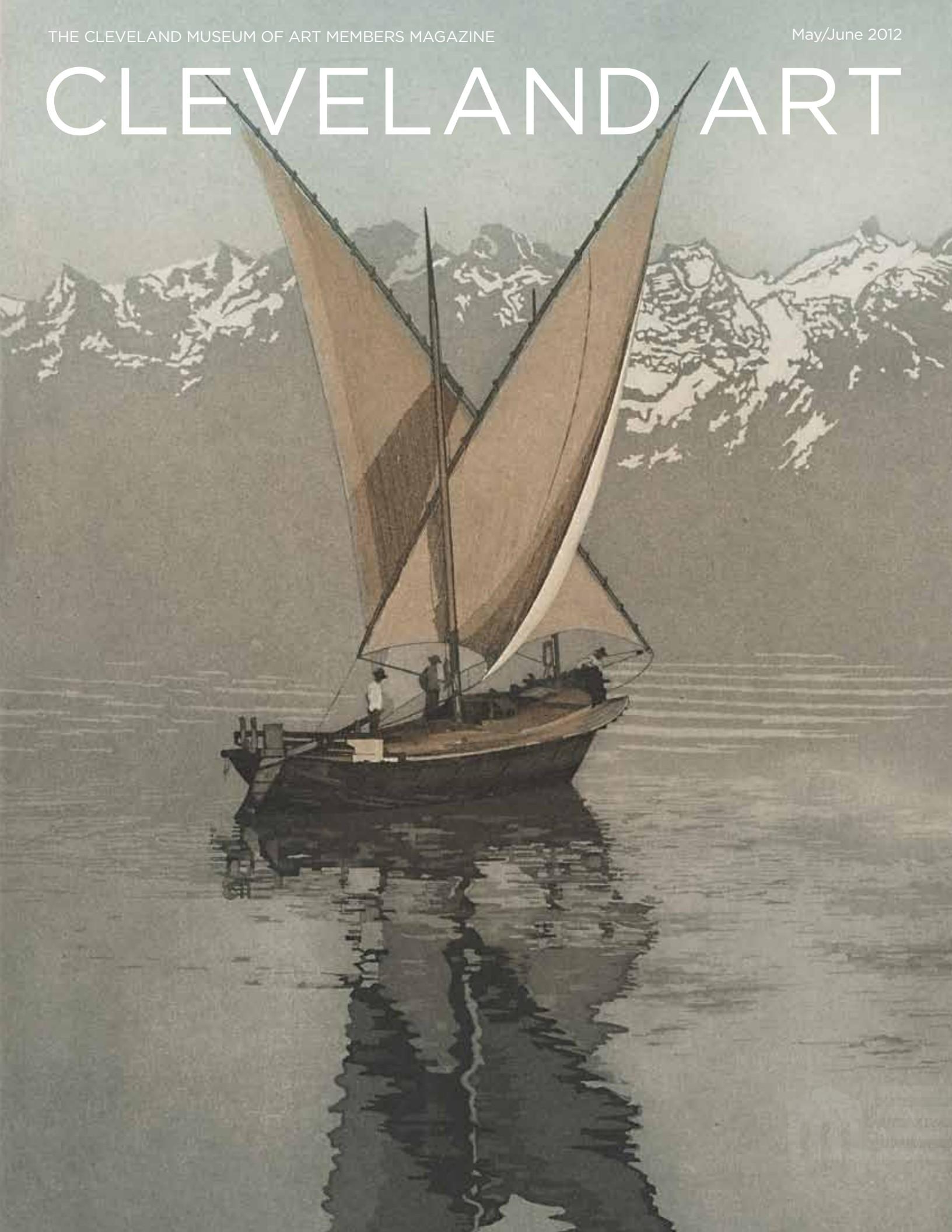


THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

May/June 2012

# CLEVELAND ART



## FROM THE DIRECTOR

Dear Members,



First, two reminders: If you have not yet seen *Rembrandt in America* (or seen it again), you have only through May 28; the museum is typically not open on Mondays, but we have added this date to allow people who have the day off for Memorial Day one more chance to see the exhibition. We also have a new exhibition opening, featuring an artist with whom most of our readers are probably less familiar. John Taylor Arms was one of the great printmakers of the early 20th century and attained considerable fame during his lifetime for architectural subjects. This exhibition, along with Jane Glaubinger's article on page 4, represents a wonderful opportunity to become acquainted with this fine artist.

Next, I will catch up on some welcomes. First, I am excited to introduce Reto Thüring as our new assistant curator of contemporary art. A Swiss native, Reto brings not only contemporary-art expertise but also an academic background in Renaissance art—a combination ideally suited to understanding the art of our time within the context of the entire museum collection. We look forward to exciting years to come as he and Paola Morsiani work together to make contemporary art an increasingly vital aspect of the life of the museum. See Caroline Guscott's profile on page 10.

In addition, I wish to formally welcome three new trustees elected at the end of 2011. The Rev. Jawanza K. Colvin is senior pastor of Olivet Institutional Baptist Church in Cleveland and co-chair of Greater Cleveland Congregations, a new interfaith organization involved with social justice issues such as education, jobs, health care, criminal justice, and sustainable food. Lauren Rich Fine, an executive search consultant at Howard & O'Brien Associates, also serves as a practitioner-in-residence at Kent State University's College of Commu-

nication and Information. She serves on the boards of the Dolan Company, and Brand Muscle and iGuiders, and on the nonprofit boards of the Chautauqua Foundation Inc., Cleveland International Film Festival, In Counsel with Women, Jump Start Inc., and Urban Community School. Peter Raskind served as president, chairman, and CEO of National City Corporation until 2008 when PNC Financial Services Group acquired National City. He also worked as the interim CEO of the Cleveland Metropolitan School District from 2010–11 and previously served as interim CEO of the Cleveland–Cuyahoga County Port Authority from 2009–10. He serves as a trustee of the Martha Holden Jennings Foundation, and has served on the boards of the Cleveland Leadership Center, Musical Arts Association (Cleveland Orchestra), Greater Cleveland Partnership, Jewish Community Federation of Cleveland, and Northeast Ohio Council on Higher Education. I ask you to join me in wishing them all success in their museum roles and in thanking them for a considerable volunteer commitment.

Finally, if it's June, it must be festival season. First, Parade the Circle comes on Saturday, June 9. This colorful spectacle is a wonderful summer kickoff. Next comes the return of Solstice. The longest day of the year now metaphorically stretches an additional nine days so that we can bring you Cleveland's signature summer music festival event at the end of the month, on June 30. It always sells out, so don't wait too long.

David Franklin  
Sarah S. and Alexander M. Cutler Director

## CLEVELAND ART

### COVER

#### The Butterfly

(detail) 1920.  
John Taylor Arms  
(American, 1887–  
1953). Etching and  
aquatint; 25.6 x  
18.5 cm. Gift of  
Carole W. and  
Charles B.  
Rosenblatt  
2009.621

#### Cleveland Art: The Cleveland Museum of Art Members Magazine

Vol. 52 no. 3, May/June 2012  
(ISSN 1554-2254). Published bimonthly by  
the Cleveland Museum of Art, 11150 East  
Boulevard, Cleveland, Ohio 44106-1797.  
POSTMASTER: Send address changes  
to *Cleveland Art: The Cleveland Museum of Art Members Magazine* at the  
Cleveland Museum of Art, 11150 East  
Boulevard, Cleveland, Ohio 44106.  
Subscription included in membership  
fee. Periodicals postage paid at  
Cleveland, Ohio.

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# EXHIBITIONS



**Philemon and Baucis** 1658. Rembrandt van Rijn (Dutch, 1606–1669). Oil on wood. National Gallery of Art, Washington, D.C.

## ON VIEW

**Rembrandt in America** Through May 28. *Rembrandt in America* is the first major exhibition to explore in depth the collecting history of Rembrandt paintings in America.

Organized by the Cleveland Museum of Art, the North Carolina Museum of Art, Raleigh, and the Minneapolis Institute of Arts. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Additional support provided by the Samuel H. Kress Foundation. Educational programs are supported in part by the Harold C. Schott Foundation.

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**Rembrandt Prints from the Morgan Library & Museum** Through May 28. Highlights from one of the world's great collections of the graphics of an extraordinary printmaker.

### **Modern Gothic: John Taylor Arms**

June 9–September 30. John Taylor Arms (1887–1953) is one of the foremost American printmakers of the first half of the 20th century. Trained as an architect, he spent the majority of his 50-year career documenting Europe's great Gothic churches. He viewed printmaking as a vehicle for disseminating images of subjects that would uplift and inspire contemporary society.



### **Youth and Beauty: Art of the American Twenties**

July 1–September 16. How did American artists represent the Jazz Age? The exhibition brings together for the first time the work of more than 60 painters, sculptors, and photographers who explored a new mode of modern realism in the years bounded by the aftermath of the Great War and the onset of the Great Depression. See more than 130 works by artists including Ansel Adams, George Bellows, Thomas Hart Benton, Stuart Davis, Aaron Douglas, Walker Evans, Edward Hopper, Isamu Noguchi, Georgia O'Keeffe, and Grant Wood.

Organized by the Brooklyn Museum. This exhibition was sponsored by DLA Piper. Major support for this exhibition and the accompanying catalogue was also provided by the Henry Luce Foundation, the Martha A. and Robert S. Rubin Exhibition Fund, The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, and the National Endowment for the Arts.

**Congo** about 1928. Aaron Douglas (American, 1899–1979). Gouache and pencil on paper board; 45.9 x 32.1 cm. North Carolina Museum of Art, Raleigh, Gift of Susie R. Powell and Franklin R. Anderson

# Images of Inspiration

Printmaker John Taylor Arms produced etchings of meticulous detail and luminous beauty

**J**ohn Taylor Arms (1887–1953) is one of the most important American printmakers of the first half of the 20th century. Trained as an architect, he spent most of his 40-year career documenting Europe's great Gothic churches. Arms believed that art could further the spiritual and moral improvement of mankind and that Gothic cathedrals represented “the most significant expression of man's aspirations.” He viewed printmaking as a vehicle for disseminating images of subjects that would uplift and inspire contemporary society.

Over several decades Arms traveled throughout France, Italy, England, and Spain drawing Gothic structures. These studies were the basis for the etchings he produced back in his Connecticut studio. Arms admired the craftsmanship of medieval art and, aided by magnifying glasses, used fine-gauge sewing needles set into wooden handles to draw the elaborate churches on copper plates. Extremely dedicated and industrious, Arms rendered each building with exceptional precision,

spending 1,000 hours or more on a single plate. He was a gifted draftsman and technical virtuoso who created compositions full of keenly observed details and nuanced light.

*In Memorium*, executed in 1939 to commemorate the death of Arms's mother-in-law, depicts the north portal of Chartres Cathedral, “the most perfect part of the most perfect church in the world,” according to the artist. The intensity of his vision is expressed by the technical brilliance and masterful feel for design, detail, and mood. The complex architecture, embellished with sculpture, is described with precision, yet the print also contrasts textures, patterns, and the play of light and shade. The image is infused with an almost otherworldly luminosity and clarity that evoke the expression of the divine that Arms found in Gothic architecture.

Arms began his printmaking career in 1914, after his wife gave him an etching set for Christmas. One of his first subjects was New York City's architecture. After

**EXHIBITION**  
**Modern Gothic:**  
**The Etchings of**  
**John Taylor Arms**

June 9–  
September 30

**Shadows of Venice**

1930. John Taylor Arms (American, 1887–1953). Etching and aquatint; 26.2 x 30.9 cm. Gift of Jenny Horning in honor of Caedon Suzanne Summers 2009.191





#### The Butterfly

1920. John Taylor Arms. Etching and aquatint; 25.6 x 18.5 cm. Gift of Carole W. and Charles B. Rosenblatt 2009.621

celebrating such marvels as the Woolworth Building, however, he wrote, “I can admire the skyscrapers of New York, that unbelievable city which is a very gold mine for the architectural etcher, but I do not love them and I cannot etch what I do not love.” At this time Arms also executed a group of prints of sailboats and used aquatint to achieve large areas of tone. In *The Butterfly*, a beautiful and refined work of 1920, line is minimized to suggest detail, distance, and atmosphere through subtly gradated planes of tone. Printed in color, the snow-covered peaks and shimmering waters are described with an exquisite delicacy.

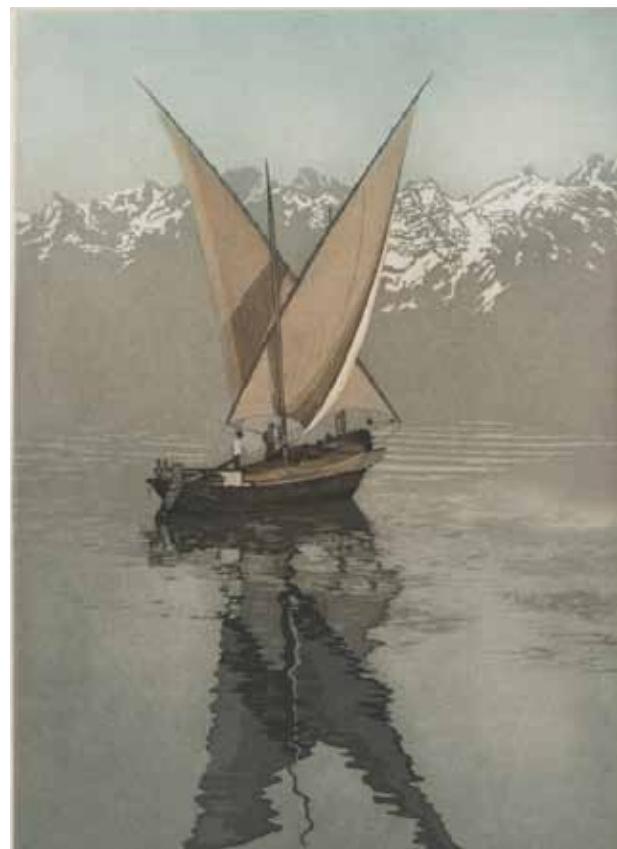
Venice also captured Arms’s imagination, and he produced several plates that picture the aging city of crumbling stone, shimmering water, and vaporous light. *Shadows of Venice* of 1930 depicts the Ponte di Rialto, a 16th-century bridge lined with shops over the Grand Canal. Arms created a striking composition of repetitive architectural motifs and bold patterns of light and shade. He described the crumbling palazzo of medieval Venice by mimicking the texture of decaying stonework and capturing watery reflections using etched lines. Aquatint, which provides tone only in the dark arch framing the scene, is overlaid with etching. The pale blue paper on which this impression is printed lends a silvery delicacy that evokes the unique qualities of Venice: diffused color, soft light, and a wet atmosphere.

#### In Memorium 1939.

John Taylor Arms.  
Etching; 37.3 x 30.6  
cm. Gift of Carole  
W. and Charles B.  
Rosenblatt 2011.461

Arms created some 440 prints that explore a variety of subjects. In England he often focused on the rural settings of parish churches and picturesque villages. In Italy he produced wonderful views of towns nestled in the hilly countryside. A sailor during World War I, Arms retained a great love of the sea and etched naval warships throughout World War II. When travel restrictions curtailed the artist’s trips to Europe in the 1940s, a sojourn to Mexico resulted in impressive depictions of Taxco and the Yucatán Peninsula.

The museum’s exhibition of about 60 prints, drawings, and copper plates surveys Arms’s career as a printmaker and highlights large gifts from Carole W. and Charles B. Rosenblatt and from the artist’s granddaughter Suzanne Hawkens and great-granddaughter Jenny Horning. Documentary materials—the artist’s diaries, printmaking tools, family photograph albums, and studio guestbook—are also included. ■■■



# The Rembrandt Brand

Rembrandt's many students and assistants have left a somewhat confusing legacy

**A**t the time of their acquisition, all of the nearly 50 paintings in *Rembrandt in America* were considered the creation of the Dutch artist Rembrandt van Rijn (1606–1669). Roughly 20 of these works have since been reattributed to the numerous pupils, assistants, and followers Rembrandt instructed and influenced throughout his career, with many of the current assignations still up for debate. Their inclusion in the exhibition highlights not only the collecting preferences of American buyers, but also Rembrandt's effectiveness as a teacher.

From an early stage in his career, Rembrandt attracted both young pupils and experienced assistants who wished to learn his distinct style and working method. While documentary evidence has provided posterity with the names and biographies of some workshop members (approximately 20 are known by name), many remain anonymous (the total number was likely double).<sup>1</sup> Two pupils from Rembrandt's early independent years in Leiden are known with certainty: Gerrit Dou

(1613–1675), who initially studied as a glass painter and trained with Rembrandt from 1628 to 1631, and Isaac de Joudreville (1613–1648), whose guardians paid a hefty 100 guilders a year for his instruction from 1629 to 1631. Dou would become one of the most famous Dutch painters of the period, working in a meticulous and illusionistic style. Joudreville, on the other hand, remained a mediocre artist whose small body of attributed works continues to fluctuate (see sidebar).

After moving to Amsterdam in 1631, Rembrandt established himself in the workshop of art dealer and entrepreneur Hendrick Uylenburgh, where he received commissions from well-to-do Amsterdam citizens and completed about 50 portraits in roughly three years—about one per month.<sup>2</sup> Rembrandt's fast pace may account for these paintings' variations in style and quality; however, some argue the possibility that students shared Rembrandt's workload, and a spirited debate actively continues.<sup>3</sup>

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**EXHIBITION**  
**Rembrandt in**  
**America**

Through  
May 28

Conservation efforts  
and educational  
programs are  
supported in part by  
the Harold C. Schott  
Foundation.



**A Woman in Profile (Saskia?)** 1636. Govaert Flinck (attributed to). Oil on wood. 68.6 x 52.7. Wadsworth Atheneum Museum of Art, Hartford, Gift in memory of Mae Cadwell Rovensky 1961.191



**Portrait of a Young Man in a Broad-brimmed Hat** 1635. Workshop of Rembrandt van Rijn, possibly Ferdinand Bol. Oil on wood; 116.5 x 91.4cm. Shelburne Museum, Vermont; Electra Havemeyer Webb Collection, 21.1.1-150

## TEACHER OR STUDENT?

### Is the CMA's *Young Man with a Gold Chain* by Isaac de Joudreville?

*Young Man with a Gold Chain* was the first painting associated with Rembrandt to enter the Cleveland Museum of Art's collection. When presented to the museum in 1942, it was considered an autograph Rembrandt, an assignation confirmed by the Rembrandt Research Project (RRP) in 1982. However, in 1986 the RRP changed its stance and attributed the painting to Rembrandt's early pupil Isaac de Joudreville. Only one signed painting by Joudreville exists (National Gallery of Ireland, Dublin) and has served as the starting point for future attributions to him. One such painting is the San Diego Museum of Art's *A Young Man in a Gorget and Plumed Cap*. When seen together with the CMA painting, the execution of each appears quite different, calling into question whether the same artist completed both paintings. In *Rembrandt in America* they are displayed side by side for the first time, allowing the CMA to reassess the attribution to Rembrandt's early student.



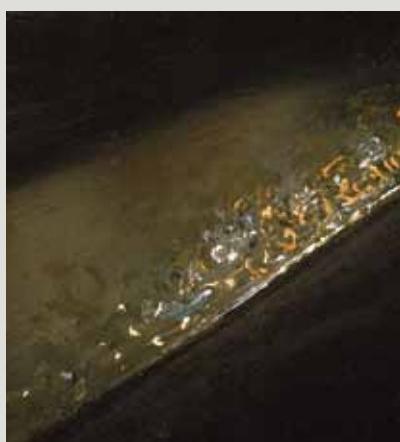
**Young Man with a Gold Chain**

1629 or 1632. Rembrandt van Rijn and workshop. The Cleveland Museum of Art 1942.644



**Bust of a Young Man in a Gorget and Plumed Cap**

1631/32. Workshop of Rembrandt van Rijn, possibly Isaac de Joudreville. San Diego Museum of Art





An Old Lady  
with a Book 1637.  
Rembrandt van  
Rijn. National  
Gallery of Art,  
Washington;  
Andrew W. Mellon  
Collection 1937.173

In 1634 Rembrandt established his own independent workshop. His widespread popularity, arising not only from the paintings he completed in Uylenburgh's workshop but also through the wide dissemination of his popular avant-garde etchings, assured that numerous pupils and assistants sought him as their teacher. Many had already trained with other artists and so went to Rembrandt's studio with, in some instances, proficient skill. Among these were Govaert Flinck (1615–1660) and Ferdinand Bol (1616–1680), both of whom went on to enjoy successful careers after their time with Rembrandt. Two paintings that have recently been reattributed to Flinck and Bol are presented in the exhibition and clearly demonstrate Rembrandt's stylistic impact, in addition to his students' own distinctive ideas and handling.

As members of Rembrandt's workshop, pupils and assistants would sketch from live models, draw and paint copies and variants of Rembrandt's works, gener-

ate student products for sale, and perhaps even collaborate on subsidiary areas of Rembrandt's paintings, such as elements of costume and background. Since guild regulations prohibited workshop assistants from signing their works, Rembrandt inscribed his own signature on paintings sold from his studio. This act indicated their satisfactory quality and stylistic affiliation with Rembrandt while simultaneously generating demand for paintings associated with his workshop, which effectively promoted a Rembrandt "brand." In many instances, skillful assistants painted in Rembrandt's characteristic manner so well that the line between Rembrandt and his workshop has often been blurred, complicating many attributions.

From the late 19th century until the mid-1960s, the number of paintings attributed to Rembrandt has risen and fallen, ranging from approximately 250 to one scholar's approximation in 1923 of more than 700 works.<sup>4</sup> Clearly, a more focused consideration of Rembrandt's workshop was needed to answer important issues of attribution.<sup>5</sup>

Research into the function and operation of Rembrandt's studio began in earnest around 1969, during the 300th anniversary of the artist's death. In an effort to resolve these attribution problems, a collective of Dutch art historians known as the Rembrandt Research Project (RRP, established in 1968) set out to view every known painting attributed to the artist, using direct observation and scientific examination. Expecting to uncover later imitations and forgeries of Rembrandt's work, the RRP was surprised to learn that most were contemporary 17th-century works created within Rembrandt's immediate circle. This discovery revealed that Rembrandt's workshop played a much bigger role in the dissemination of his style than previously thought. Research into Rembrandt's responsibility as a teacher has grown over the last 40 years, resulting in a greater understanding of his workshop practice.

*Rembrandt in America* presents the opportunity to view works now attributed to members of Rembrandt's workshop as well as to the master himself, so you can see for yourself Rembrandt's skill and accomplishment as a teacher. Paintings with question marks benefit from their placement among works by Rembrandt and known members of his studio, and we expect that new attributions (and certainly new questions) will be put forward as a result of this exhibition. ■

## NOTES

1. Lene B. Rønberg et al., *Rembrandt? The Master and His Workshop* (Copenhagen: Statens Museum for Kunst, 2006), 7.

2. B. P. J. Broos, "Rembrandt van Rijn,"

in *Grove Dictionary of Art*, vol. 26, ed. Jane Turner (New York: Grove, 1996), 156.

3. For a more extended discussion of Rembrandt's pupils and assistants, see Walter Liedtke, "Rembrandt and the Rembrandt

Style in the Seventeenth Century," in *Rembrandt? Not Rembrandt in the Metropolitan Museum of Art: Aspects of Connoisseurship*, vol. 2 (New York: Metropolitan Museum of Art, 1995), 3–26; and Josua Bruyn, "Rembrandt's Workshop: Its Function

and Production," in *Rembrandt: The Master and His Workshop—Paintings*, ed. Christopher Brown et al. (New Haven: Yale University Press, 1991), 68–89.

4. In 1883 Wilhelm von Bode attributed 377 paintings, while in 1923 William Valentiner listed 714.

5. Ernst van de Wetering, the only remaining member of the RRP, believes that 320 paintings

can be attributed to Rembrandt. See note 23 in Dennis P. Weller, "Rembrandt Paintings in America," in *Rembrandt in America: Collecting and Connoisseurship*, ed. George S. Keyes et al. (New York: Skira, 2011), 29.

## ON THE ROAD

**See works from Cleveland's collection in exhibitions around the world**

*Picasso's Drawings, 1890–1921: Re-inventing Tradition*, National Gallery of Art, Washington, through May 6. Two Picasso drawings, *Reclining Nude (Fernande)* and *The Donkey Driver*.

*Van Gogh: Up Close*, Philadelphia Museum of Art, through May 6; National Gallery of Canada, Ottawa, May 25–September 2. Includes *The Large Plane Trees (Road Menders at Saint-Rémy)*.

*Lyonel Feininger: From the Bauhaus to Manhattan*, Montreal Museum of Fine Arts, Quebec, through May 13. Features *Group of Twelve Carved and Painted Objects: Eight Houses and Four Figures*.

*Joan Miró: The Ladder of Escape*, National Gallery of Art, Washington, May 6–August 12. Includes the CMA work *Nocturne*.

*Crafting Modernism: Mid-Century American Art & Design*, Rochester Memorial Art Gallery, through May 20. With a necklace by John Paul Miller.

*Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan*, San Diego Museum of Art, through May 27. Includes two works from the museum's Chinese collection.

*Rembrandt in America* (co-organized by the Cleveland Museum of Art); in Cleveland through May 28, then Minneapolis Institute of Arts, June 24–September 16.

*The Steins Collect: Matisse, Picasso and the Parisian Avant-Garde*, Metropolitan Museum of Art, through June 3. Features Picasso's *Head of a Boy*.

*Berthe Morisot, Woman of Our Time*, Musée Marmottan, Paris, through July 1. Cleveland's Morisot oil *Reading*.

*Inventing the Modern World: Decorative Arts at the World's Fairs, 1851–1939*, Nelson-Atkins Museum of Art, Kansas City, through August 19; Carnegie Museum of Art, Pittsburgh, September 13, 2012–February 24, 2013; New Orleans Museum of Art, April 14–August 19, 2013; Mint Museum of Art, Charlotte, September 21, 2013–January 19, 2014. Includes CMA works by Alexis Felizé, the Sèvres factory, the firm of Ferdinand Barbedienne, Thorvald Bindesbøll, and Jules-Constant Peyre.

## PERSONAL FAVORITE

**The Thinker**

1880–81. Signed by the artist, Auguste Rodin (French, 1840–1917). Gift of Ralph King 1917.42. Tom Catalioti has worked at the Cleveland Museum of Art since 1976.

**Tom Catalioti, Director of Facilities**

The Cleveland Museum of Art's large cast of Auguste Rodin's *The Thinker* was a striking presence on the south steps even before March 24, 1970. On that day, a bomb placed under the base of the statue exploded, an act of violence that seemed to embody a turbulent era. The museum decided to reinstall it, unrepainted, in part because the damage was severe and in part because of the artist's known attitude toward his work, which was to let chance and accident remain part of his creations. "My understanding is that decision was largely due to the fact that the repair was beyond the power

of even the best conservators, and I think that there was probably, in the director's mind, some certain thought about its appropriateness in this state in front of the museum, given the tension of the times.

"Certainly there are a lot of things in the museum that exert an attraction on me. What attracts me to this piece in particular is what I experience as the tension between its brute, almost simian corporeality and the reflectivity of its pose. There are numerous casts of this piece scattered around the world and I'm sure that my response in front of any one of them would be essentially similar—at least that component of my response. But this isn't any of those casts. It resonates in a way that they don't, in a way that they can't. This *Thinker* in this particular location, uniquely ravaged and uniquely brooding, prompts in me a recurrent reflection on the eternal, perhaps irreconcilable conflict between the world's irremediable ignorance and its greater aspirations. It's that resonance, part indictment, part invocation, that for me makes this piece in this location a singularly correct sentinel at the museum's front door."



## NEW IN THE GALLERIES

See a new relational hanging in the Baroque Court pairing Richard Hunt's 1975 *Firebird* with Massimiliano Soldani's *Apollo and Daphne*, from about 1700.

**Firebird** 1975.

Richard Hunt (American, born 1935). Welded Corten steel. Gift of Mr. and Mrs. Samuel Dorsky 1984.191

# Meet Reto Thüring

The CMA's new assistant curator of contemporary art brings expertise from Venetian portraiture to living artists

Reto Thüring, a prominent editor for European contemporary art publications, accomplished exhibition organizer, and scholar of historical Venetian portraiture, has been appointed assistant curator of contemporary art following an international search. Thüring will work closely with Curator of Contemporary Art Paola Morsiani in positioning the museum as a leader in contemporary art among other comprehensive museums.

Established at the Cleveland Museum of Art in 1960, the contemporary art collection contains works of art created between 1961 and the present day. Consisting of about 220 works, the collection includes painting, sculpture, and mixed-media installations. Recently, the collection has expanded to increase representation of works made in the first decade of the 21st century, installation works, and time-based media including the moving image and sound. In addition, the galleries feature a number of art works that are on long-term loan from private collections.

"I am thrilled to join the Cleveland Museum of Art at such an important moment in the institution's history," Thüring says. "With the renovation and expansion project coming to an end in 2013 and the opening of the Transformer Station [in Cleveland's Ohio City neighborhood], there will be ample opportunity to present contemporary art to a broad public and to develop provocative and exciting exhibition projects. I look forward to working in a team of experts from different curatorial departments which lend the possibility of putting the contemporary collection in a dialogue with other art historical periods and genres."

A native of Switzerland, Thüring obtained a PhD with insigni cum laude honors from the University of Basel in 2011. He dedicated his dissertation to Venetian portraiture of the 16th century, and his doctoral work was supported by grants from the Voluntary Academic Society of Basel, Janggen-Pöhn Foundation, Center for Venetian Studies, and Swiss National Science Foundation. He obtained his masters in art history summa cum laude in 2007 from the University of Basel with a focus on film and media sciences.



Since 2004, Thüring's primary focus has been working with contemporary artists. Among his accomplishments, Thüring is president of the Association Kunstwollen and in this capacity co-founded Platform, an annual exhibition series in Zurich dedicated to young Swiss artists. Platform is accompanied by a broad array of public programs. In 2008 he joined the exhibition committee of the Kunst Raum Riehen where he curated the group exhibitions *Tracing Reality* (2009) and *Chasing Dreams* (2010) and one-person exhibitions of the work of Emilie Ding and Karin Hueber (2011). Most recently, he presented the work of Geneva-based artist Josse Bailly in a one-person show in conjunction with LISTE—The Young Art Fair in Basel, which runs parallel to the larger art fair Art Basel. Thüring curated *Wall Floor Piece* (2011), a group exhibition at the Von Bartha Garage, a Basel-based gallery. Since 2008, he has also co-edited the gallery's publication, the *Von Bartha Quarterly Report*, which features the artists it represents. He serves as the chief editor of the Swiss bilingual art magazine *artcollector*, and is an art critic for the newspaper *Basler Zeitung*.

"We are developing an extraordinarily rich program of contemporary art at the Cleveland Museum of Art, from new formats of collection rotations and special presentations to group exhibitions, from dedicated programming to collaborations with other institutions in the city and beyond," Morsiani says. "Reto and I will participate in all this together, dividing tasks based on our individual strengths and interests. I am excited he is coming to Cleveland, a city and community he is eager to explore and to know."

Morsiani and Thüring will work together in interpreting and caring for the collection, as well as developing the museum's holdings of contemporary art. Among other responsibilities, Thüring will work with museum staff and other institutions on the production of interpretive materials related to the collection, developing public programs, and conceptualizing and implementing special exhibitions that explore the work of present-day artists. He begins work here in May. ■■■

# Reimagining Membership

Research with members shapes a revised program

**D**uring this exciting period as we near the completion of our historic renovation and expansion project, we wanted to take a fresh look at our membership program. To do this we turned to you, our members, and asked for your input. We thank those members who participated in our research over the past year; your contributions were indispensable in determining which benefits are most meaningful.

Overwhelmingly members enjoy free entry to ticketed special exhibitions, discounts in the museum store, discounts on museum programming, and annual subscription to *Cleveland Art* members magazine. We are happy to continue these exclusive benefits.

We also heard your thoughts on possible additions to the program and added many new benefits to let you choose how to engage with your museum. These benefits include new themed member days for special exhibitions, discounts at the new café set to open in fall 2012, members flat-rate parking no matter how long you visit, and the addition of annual members appreciation days.

Through your new membership program you will also be entitled to unlimited “50% off” exhibition tickets for your guests, and at any level members will be able to invite children under 18 to visit all of our special exhibitions completely free of charge! This includes your children, grandchildren, nieces and nephews, and neighbors.

While the separate senior membership levels are discontinued, we will replace them with an exclusive member weekly senior day with free parking, free coffee in the café, and exclusive guided tours. Watch your mail in the coming weeks for more information about the new program, which will take effect July 1. ■■■



## NEW OPPORTUNITY: SUPPORTING CIRCLES

The museum is honored to recognize and thank those who currently support the museum at Fellow, Patron, and Contributing levels with participation in the Supporting Circles program. The philanthropic contributions of these donors represent commitment and investment in our institution. Gifts at this level provide the museum with unrestricted operating support and allow us to continue to develop comprehensive exhibitions and educational programs that benefit the Greater Cleveland community.

We have streamlined our Supporting Circles donor levels to include Fellow (\$250-\$499) and Contributing (\$500-\$999). Supporting Circles provides membership donors a unique opportunity to engage with museum staff, educators, and a world-class art collection, and to make a philanthropic impact in the region. All Supporting Circles donors receive invitations to previews of opening exhibitions, one complimentary publication each year, discounts on lectures, courses, concerts, films, and museum store purchases, as well as other special privileges.

If you have questions or would like to be part of our Supporting Circles or Donor Circles at \$1,000 and above, please contact Erin Nord, assistant director of annual giving, at 216-707-6832.

We thank all Circles donors for their continued commitment to the museum and to its mission of local relevance and international significance.

## PARADE THE CIRCLE JUNE 9

**Parade at noon** The museum's unique community arts event is Saturday, June 9. This year's parade theme is *Branches Become Roots, Cycles: Coming Back/Going Forward*. Guest artists join Greater Cleveland artists, families, schools, and community groups for the 23rd annual parade. This year's parade route will begin and end at the Cleveland Museum of Natural History moving in a clockwise direction and traveling the same streets as in previous years. The museum presents Parade the Circle. University Circle Inc. presents Circle Village—activities, entertainment, and food—on Wade Oval from 11:00–4:00. For information on Circle Village call UCI at 216-707-5033.

Supported by AkzoNobel, makers of Glidden paint, with additional support from Ernst & Young.

Join the parade for \$6/person. No written words, logos, motorized vehicles (except wheelchairs), or live animals are allowed. To be listed in the printed program, register by Sunday, May 20. For parade wristbands and privileges, register by Tuesday, June 5. Register for all workshops or for the parade during any listed workshop.

**Basic Parade Workshops** Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 beginning May 4 and continuing until the parade. Artists help you to craft masks, costumes, and giant puppets for your parade entry. Workshops are held at the museum. A workshop pass (individuals \$50; families \$150 up to 4 people, \$25 each additional person) covers all basic workshops and includes parade registration. Open to all ages; children under 15 must register and attend with someone older. Group rates available.

**Special Parade Workshops in Stilt-dancing** A free drop-in *Stilt Weekend* is open to all on Saturday and Sunday, May 12 and 13, 1:30–4:30. Stilt artists give everyone an opportunity to try walking on stilts. Workshop pass-holders will be given priority, and children must be at least 10 years old. Pass-holders without stilts may order them *only* during Stilt Weekend; \$60 (discounts for recycling your gently used stilts; some recycled stilts available at reduced cost). Participants may keep stilts after safety training. Learn stilt safety, tying, and the art of dancing on stilts at special *Stilt-dancing for Paraders* workshops on Saturdays, May 19–June 2, 1:30–4:30 (novice) and Sundays, May 20–June 3, 1:30–4:30 (advanced); free with workshop pass.

**Musicians Wanted** Calling all musicians to join the parade. Parade with your own long-standing or newly formed group; professionals and weekend amateurs all welcome. For more information see [ClevelandArt.org/parade](http://ClevelandArt.org/parade) or contact Community Arts.

**Volunteers** Lots of volunteers are needed. Help at workshop sessions, distribute posters and flyers, or fill one of the dozens of parade day jobs. Call the volunteer office at 216-707-2593 for more information.



**Questions?** Call  
Community Arts  
at 216-707-2483  
or e-mail  
[commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).



#### Featured Parade Artist: Pedro Adorno

In January 1998, anticipating the 1999 exhibition *Diego Rivera: Art & Revolution*, Parade the Circle looked for ways to forge deeper ties with Cleveland's Hispanic community. Following a promising lead, I traveled to Puerto Rico to meet Pedro Adorno and his fledgling company Agua, Sol y Sereno (Water, Sun, and Mist). I arrived in San Juan during the dress rehearsal for *Pepe & Rosa*, Pedro's satire on the Dick and Jane readers. After three hours of rehearsal and a night swapping stories with Pedro and his wife, Cathy, I was hooked!

Pedro's charisma, multi-dimensional talent, and passion for involving the community in the creative pro-

cess was just what Parade the Circle needed to excite our Hispanic neighbors and engage them with the art museum through the venue of parade workshops. After my week in San Juan there was no doubt in my mind that Pedro was the perfect choice.

In May, Pedro traveled to Cleveland and worked his magic with youth at Julia de Burgos. Capitalizing on our success, Pedro returned in 1999, adding the Hispanic Senior Center and Sagrada Familia Church as parade outreach sites.

Since then Pedro has returned four times to work with Community Arts, helping to expand the connection between the CMA and Cleveland's Hispanic community and encouraging travel from the west side of the Cuyahoga to our doorstep. For Parade 2012, Agua, Sol y Sereno will join Pedro in a collaboration with youth from Julia de Burgos and the Cleveland Public Theatre Brick City program.

—Robin VanLear

#### ART CREW

Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community: \$50 nonrefundable booking fee and \$50/hour with a two-hour minimum for each character and handler. Contact Gail Trembly at 216-707-2487 or e-mail commartsinfo@clevelandart.org.

## Solstice



**Don't Miss the Fourth Annual Solstice** Cleveland's signature summer event returns on Saturday, June 30, from 7:30 p.m. to 2:00 a.m., northeast Ohio's largest international alternative summer music festival. Enjoy a spectacular global music lineup, a special sneak peek of the dazzling exhibition *Youth and Beauty: Art of the American Twenties*, plus explore the permanent collection late into the night. Many international artists have made their Ohio debuts here, and this year's festival will be no exception. Tickets go on sale Tuesday, May 1. Visit [ClevelandArt.org/solstice](http://ClevelandArt.org/solstice) for more information and to purchase tickets.

**REMBRANDT PROGRAMS**

**Rembrandt in America—Music and Conversation** Wednesday, May 9, 7:30. CMA curator Jon Seydl sits down with keyboard specialist Peter Bennett to discuss music and art surrounding the life of Rembrandt van Rijn. Performances of short works for harpsichord are interspersed with free-flowing conversation for an illuminating evening of intersections and insights.

**BACK BY POPULAR DEMAND**

**On the Jodenbreestraat: Rembrandt and the Jews in 17th-Century Amsterdam** Sunday, May 20, 2:00. Samantha Baskind, Associate Professor of Art History, Cleveland State University, explores the notion of Rembrandt as a philo-Semite, examining the nuances of his mythologized rapport with the Jews in 17th-century Amsterdam.

**IN THE GALLERIES**

**Highlights Tours** Tuesdays, Fridays, Saturdays, and Sundays at 1:30. Tour the renovated 1916 building and new east wing. Note: *Rembrandt in America* exhibition tours replace highlights tours on Thursdays at 1:30 and Saturdays and Sundays at 2:30 (see below). See ClevelandArt.org for tour title and docent name. Meet in the east wing on level 1 near the portholes.

**Art in Focus Talks** Wednesdays at 1:30. Meet in the east wing on level 1 near the portholes. See ClevelandArt.org for topic and docent name.

**Exhibition Tours** *Rembrandt in America* Thursdays at 1:30 and Saturdays and Sundays at 2:30 (exhibition ticket required).

**Art in the Afternoon** At 1:15 on the second Tuesday of every month, docents with specialized experience in memory loss lead gallery conversations that engage the mind and provide an enjoyable social experience. Free; pre-registration, space is limited. Call 216-231-1482.

**PRINTMAKING LECTURE**

**Gary Bukovnik** Wednesday, May 2, 6:30. The California-based artist speaks about his work, specifically how he makes monotypes and watercolors. He also shares a glimpse of his studio and life in San Francisco as well as two recent exhibitions and installations. Free; no tickets required.

**INGALLS LIBRARY**

**Art & Fiction Book Club: Georgiana: Duchess of Devonshire** by Amanda Foreman. 3 Wednesdays, May 2, 9, and 16, 1:30–2:45. Lady Georgiana Spencer was the great-great-great-aunt of the late Diana, Princess of Wales and in her day was equally as famous. She married the Duke of Devonshire, one of England's richest and most powerful aristocrats, in 1774 and was immediately welcomed into a world of wealth, power, and glamour. Georgiana's love affairs, gambling, and drug-taking are all chronicled in this well-written, fast-paced biography, winner of Britain's Whitbread prize. \$50, CMA members \$40. Note: The book discussion will be held on May 16.

**The Art Study Group Looks at Rembrandt** Cleveland Heights–University Heights Library/Ingalls Library, Cleveland Museum of Art. Book discussion, Wednesday, May 9, 7:00–8:30 at the Cleveland Heights–University Heights Lee Road Library. Round out the spring 2012 series of programs by attending a discussion of *Tulip Fever* by Deborah Moggach. Hailed as “a sumptuous and enthralling novel about art, love, illusion and money” by the *New York Times*, this tale brings the wealth, culture, and society of 1630s Amsterdam to life. Free; registration is required. Call 216-932-3600 or visit the Heights Library web site to register.

**University Circle in the Valley Cultural Series** Thursday, June 14, 7:00–8:00, Cuyahoga County Public Library, Gates Mills Branch Library. *Cleveland Collectors: Severance and Greta Millikin*. Severance (1895–1985) and Greta (1903–1989) Millikin collected what would become some of the museum's beloved objects. Come hear about their glamorous life and stunning collections. Free; registration is required. Call 440-423-4808.

**Ongoing Book Sale** Every month a new selection of sale books is located on the shelves opposite the library's recent acquisition. Books are changed at the beginning of each month, with deeper discounts each week.

**Library Program Tickets** Call 1-888-CMA-0033 or visit ClevelandArt.org/tickets for tickets to programs. For specific questions regarding library programs, please call the reference desk at 216-707-2530.

## TEXTILE ART ALLIANCE EVENTS

### **Lucretia** 1666.

Rembrandt van Rijn  
(Dutch, 1606–1669).  
Oil on canvas; 110.2  
x 92.3 cm. Minneapolis Institute of Arts, The William Hood Dunwoody Fund 34.19

**Annual Luncheon** Wednesday, May 9, 6111 Landerhaven Drive, Mayfield Heights, 44124. Guest speaker: Sue Bergh, Curator of Pre-Columbian Art. Come join us for our annual luncheon and silent auction. Fee; reservations required. Contact Meghan Olis at 216-707-2579.

**TAA Workshop: Striking a Balance** Wednesday, May 16, 10:00–2:00, CMA classroom. Experience a more meaningful lifestyle at home, work, and in the studio by increasing your self-awareness and attaining mindfulness in your approach to daily living. Steve Heath is a licensed therapist, life coach, and executive consultant helping people achieve balance and excellence in their lives through coaching and applied exercises. Participants can heighten self-awareness, discover unique sources of motivation, identify potential stumbling blocks, and develop a clearer path to personal and professional success. \$60 (TAA members \$50). Reservations: Sandy Shelenberger, 440-594-2839 or [sandyshel@roadrunner.com](mailto:sandyshel@roadrunner.com).

### **TAA Playday: Fabric Postcards**

Wednesday, May 23, 10:00–3:00, Breckenridge Village, Willoughby. Design and produce fabric postcard greetings to send through the mail. Limited class size. \$30, TAA members \$25; materials fee \$5. For information contact Jennifer Liston Dykema, [jaeeld@sbcglobal.net](mailto:jaeeld@sbcglobal.net) or 216-751-3820.

**Sherry and Sharing** Sunday, June 3, 2:00–4:00, private home. Enjoy a glass of sherry and light refreshments at this informal gathering. Bring textile projects or acquisitions for show and tell, or just visit and celebrate TAA's 77th year. Guests welcome; free. Reservations: Nina Setrakian, 216-765-9886 or [ninasetrakian@roadrunner.com](mailto:ninasetrakian@roadrunner.com).

## JOINT CMNH PROGRAM

**Tame the Mythic Beast** Wednesday, May 30, 6:00–9:30. Instructors: Dale Hilton, Seema Rao, Arielle Levine, and Bob Bartolotta. Join us for this joint program on the culture, art, and nature of mythic creatures. At the CMA, discover mythic creatures in the world of art—guardian griffins, canopic jars, a carved tusk (Edo) depicting a king with mudfish legs, and perhaps a few additional treasures! At the Cleveland Museum of Natural History, uncover dragons, unicorns, mermaids and other mythic beings lurking in the galleries—from Cyclops to sea monsters. Engage your imagination during this exploration of the truly fantastic. \$24 CMA or CMNH members, \$28 non-members of either organization. Registration details to come.

## FOR TEACHERS

**Art to Go** Let your class see and touch amazing works of art up to 4,000 years old as museum staff and trained volunteers come to you with objects from the museum collection. Presentations are 40–50 minutes long and are scheduled Monday through Thursday, 9:00–2:30. Preschool presentations are available on Fridays. Evening presentations are available on Wednesdays. Topics and registration at [ClevelandArt.org](http://ClevelandArt.org). To schedule, contact [tclark@clevelandart.org](mailto:tclark@clevelandart.org) or call 216-707-2459. Contact Karen Levinsky for more information at 216-707-2467.

**School Tours** Schedule school tours led by trained museum docents now through the first week of June 2012. Tour times are 10:00–2:30 and are scheduled on a first-come, first-served basis Tuesday through Friday. Docent-led and scheduled self-guided school tours are free. Visit [ClevelandArt.org](http://ClevelandArt.org) and click on Learn, K-12 Teachers to find tour topics and the registration form (required for all school visits). Provide a working e-mail contact (required for confirmation).



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## SUMMER ART CLASSES FOR CHILDREN AND TEENS

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### PRESCHOOLERS

**My Very First Art Class** 4 Fridays, July 6–27, Littlest Learners 10:00–10:45 (ages 1½–2½) and Siblings 11:15–12:00 (ages 2–5). Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art-making, storytelling, and play. Summer topics include *Mobiles, Color, Sorting and Matching*, and *Summer*. Fees for one child and one adult \$65, CMA Family members \$55. Limit 10 adult/child pairs per class. Additional child is \$24 for the Siblings class.

### CHILDREN AND TEENS

4 Saturdays, July 7–28 or 10 Weekdays, Tuesdays/Thursdays, June 26–July 26, mornings 10:00–11:30, or afternoons 1:00–2:30. Classes offered all three days unless noted. Your child can discover the wonders of the CMA collection and unearth creativity in the process. Classes visit the galleries then experiment with different techniques based on museum masterpieces. Learn by looking, discussing, and creating.



### Art for Parent and Child (age 3)

*Mornings only.* Four hands are better than two! Parents and children learn together to create all kinds of art inspired by gallery visits. Limit 12 pairs.

**Mini-Masters: Color** (ages 4–5) Exploration and discovery are encouraged as younger students learn about color and artworks and make their own colorful renditions.

**Summer Breeze** (ages 5–6) Paint, draw, and construct with the energy of summer in kinetic forms—from waving flags to things on the wing.

**Made in America** (ages 6–8) Explore the art of Native Americans, settlers, and explorers, turn-of-the-century decorative arts, and modern-day artists. What will you make?

**Nature Study** (ages 8–10) Young artists study and recreate both the beautiful and the unusual in nature using paint, prints, and other media.

**Super Size It!** (ages 10–12) Design and construct sculptures, mixed-media pieces, and paintings on a huge scale! (Objects must fit through the door.)

**Teen Drawing Workshop** (ages 13–17) Saturday *afternoons only*. Teens sharpen their observational skills while developing drawing techniques in ink, pencil, charcoal, and pastels.

**Printmaking** (ages 12–17) Tuesday and Thursday *afternoons only*. Create one-of-a-kind monotypes, linoleum-cut prints, and even silk-screened images. Study various types of prints in our collection and learn how to print with and without a press.

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### CIRCLE SAMPLER CAMP

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Dig In! Visit 10 different cultural institutions, and discover what you love. One week, all-day sessions from 9:00–5:00 for children in grades 1–3, June 11–29 and grades 4–6, July 9–20. Register at [cmnh.org](http://cmnh.org) (search for summer camps under classes and programs).

### Animation and Claymation Primer

(ages 8 and up). Tuesday and Thursday mornings ONLY. Experiment with Scratch film animation, etching and coloring directly onto film with X-acto knives and markers during the first few days. We'll post the finished products on YouTube. Spend the remaining days designing simple sets and learn how to create characters from armatures and polymer clay. Then use still cameras with our editing equipment to produce stop-action animation shorts. Instructor: David Shaw. Limit 10. \$200, CMA Family members \$150.

### FEES

**4 Saturdays** Most classes \$48, CMA Family members \$40. Art for Parent and Child \$60/\$48.

**10 Weekdays, Tuesdays and Thursdays** Most classes \$120, CMA Family members \$100. Art for Parent and Child \$150/\$120. Claymation \$200/\$150.

### REGISTRATION

Museum members have priority registration beginning May 1. Non-members may register beginning May 16. Register in person or call the box office at 216-421-7350. \$10 late fee per order beginning one week before class starts.

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### ART CART

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On selected Sunday afternoons the museum offers Art Carts, staffed by the Art to Go team, which invite patrons to touch genuine works of art in an informal, intergenerational, and self-directed format. Check the calendar for topics and specific times. Experiences can be organized for groups, for a fee. Contact Karen Levin-sky at [klevinsky@clevelandart.org](mailto:klevinsky@clevelandart.org) or 216-707-2467.

## SUMMER ADULT STUDIOS

### Kids Registration

in person or call the box office at 216-421-7350.  
More information: familyyouthinfo@clevelandart.org or 216-707-2182.

**Adult Registration** in person or call the box office at 216-421-7350.

More information: adultstudios@clevelandart.org or 216-707-2487. Supply lists available at the box office.

**Cancellation Policy** Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

### All-Day Workshop: Painting on Silk

Saturday, June 30 or July 7, 10:00–4:00 (lunch on your own). Learn skills to paint on silk using gutta, a linear resist. After demonstration and discussion of design ideas, you're ready for a brief practice period followed by painting your own silk scarf. Instructor: fiber artist Susan Skove. \$75, CMA members \$60; plus \$25 materials fee to instructor for materials and silk fabric. Supply list at the box office.

### HALF-DAY WORKSHOPS

#### Chinese Painting: 4 Gentlemen 4

Fridays, June 29, July 13, July 20, and July 27, 12:30–4:30. Instructor: Mitzi Lai. Learn about the philosophy behind Chinese painting and how to paint the Four Gentlemen in this four-part workshop. All four sessions \$196, CMA members \$180. Separate workshops \$49, CMA members \$45 (but must take session 1). Supply list at the box office.

June 29: *Philosophy and Bamboo*. This class is a prerequisite and must be taken first.

July 13: *Plum Blossom*

July 20: *Orchid*

July 27: *Chrysanthemum*

**Chinese Painting** 8 Wednesdays, June 13–August 8 (no class July 4), 1:00–3:30. Experienced students continue explorations in Chinese master techniques. Instructor: Mitzi Lai. \$180, CMA members \$144.

**Introduction to Painting** 8 Wednesdays, June 13–August 8 (no class July 4), 10:00–12:30. Beginners learn simple painting techniques in color mixing and application with acrylic paints. Still-life objects serve as inspiration for this low-pressure course. Instructor: Kate Hoffmeyer. \$158, CMA members \$126. Supply list provided by box office upon registration.



**Drawing in the Galleries** 7 Wednesdays, June 13–August 1 (no class July 4), 10:00–12:30 or 6:00–8:30. Sculpture and paintings throughout the museum inspire drawing in charcoal and various pencils, including colored conté pencil. All skill levels welcome. Students are encouraged to see light as contrasting shape while adding structure and detail with line, tone, and color. Practice, expression, and technique are equally encouraged. High school students needing observation work for college admission are always welcome. Instructor: Susan Gray Bé. \$167, CMA members \$135. All supplies provided.

**Composition in Oil** 7 Fridays, June 15–July 27, 10:00–12:30 or 6:00–8:30. Aesthetic expression emerges as compositions are refined with contrasting color, pattern, texture, tone, and line. Charcoal drawing on the first day leads to underpainting, wet-into-wet blending, and glazing. Geared to all levels. Beginners and high school students needing observation work are always welcome. Instructor: Susan Gray Bé. \$175, CMA members \$144 (price includes \$20 model fee). Bring your own supplies or buy for \$80.

**Introduction to Drawing** 8 Fridays, June 15–August 3, 6:00–8:30. Here's a great place to start. Beginners learn simple yet effective drawing techniques using basic graphite and conté crayon on paper. Instructor: Darius Steward. \$180, CMA members \$144. Bring your own or CMA provides all supplies.

**Painting with Rembrandt** 8 Sundays, June 17–August 5, 1:00–3:30. Learn the painting techniques that Rembrandt and his contemporaries practiced centuries ago. Students will become familiar with the materials of oil painting, color mixing, and brush technique. First painting from sculpture, then a portrait from life. Excellent for artists who are ready to discover the richness of painting in oil, using traditional methods. All levels welcome. Instructor: Jeremy Tugeau. \$180, CMA members \$144. Supply list at the box office.



THE  
EVOLUTION  
OF AN  
ART FORM

The Wizard of Oz In *The Story of Film*

## AROUND THE WORLD IN 8 DAYS

### **The Story of Film: An Odyssey**

Wednesdays, May 2–June 20, 6:45

Directed by Mark Cousins. Inspired by his book of the same title, Mark Cousins's 15-part, 15-hour history of the cinema spans the silent era to the digital age. The series is unique in several ways. First, it is a history of an art form, not an industry, and focuses on the creative individuals and innovators who have molded and advanced motion pictures over the past 100+ years. Second, it is global in its perspective, with ample screen time devoted to non-Western cinema (in addition to that of America and

Europe). Third, it is the work of one man, Mark Cousins, a Northern Irish writer, critic, and director now based in Scotland. Cousins spent six years on his DIY epic—traversing the globe, interviewing directors, selecting film clips, and writing narration. The result is not only wide-ranging and erudite, but suffused with a love of movies. “A semester-long film studies survey course compressed into 15 brisk, sometimes contentious hours” —*New York Times*. Cleveland premiere. (UK, 2011, subtitles, 900 min.)

*The Story of Film: An Odyssey* will be shown in the Morley Lecture Hall in eight parts over eight successive Wednesdays. Admission to each part is \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher. Or one can buy a series ticket (all eight parts) for \$40 (\$32 CMA members, seniors & students).

**Episode 1 (1895–1918) & Episode 2 (1918–1928)** May 2, 6:45. The birth of the cinema, and Hollywood during the Roaring Twenties.



**Storyteller of Film** Director Mark Cousins

### **Episode 3 (1918–1932) & Episode 4 (the 1930s)**

May 9, 6:45. World cinema during the silent era, and the arrival of sound.

**Episode 5 (1939–1952) & Episode 6 (1953–1957)** May 16, 6:45. Postwar cinema, and 1950s sex and melodrama.

**Episode 7 (1957–1964) & Episode 8 (1965–1969)** May 23, 6:45. Modern filmmaking in Western Europe, and New Waves around the world.

**Episode 9 (1967–1979) & Episode 10 (1969–1979)** May 30, 6:45. American cinema of the 1970s, and movies to change the world.

**Episode 11 (the 1970s) & Episode 12 (the 1980s)** June 6, 6:45. The arrival of the multiplex; pop culture and protest.

**Episode 13 (1990–1998) & Episode 14 (the 1990s)** June 13, 6:45. Cinema in Africa, Asia, and Latin America, plus New American indies and the digital revolution.

**Episode 15 (2000s)** June 20, 6:45. Cinema today and tomorrow.

## OTHER STORIES ON FILM

### El Sicario, Room

**164** Confessions of  
a cartel hit man

Acclaimed new and recent movies from around the world—most of them exclusive Cleveland premieres—will show on Friday nights (and one Wednesday) in the Morley Lecture Hall. Admission to each program is \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher. Books of ten vouchers can be purchased at the ticket center for \$70 (CMA members \$60).

**Windfall** Friday, May 4, 7:00. Directed by Laura Israel. The little-publicized perils of wind power are explored in this new documentary about a wind farm that divided the rural community of Meredith, New York. “Critics’ Pick . . . Urgent, informative and artfully assembled” —*New York Times*. Cleveland premiere. (USA, 2010, 81 min.)

### FILMMAKER & SUBJECT IN PERSON!

**Dressed** Friday, May 11, 6:45. Directed by David John Swajeski. The amazing journey made by clothing designer Nary Manivong—from a broken childhood and homelessness in



**Dressed** Director and subject in person

Columbus to the fashion runways of New York—is recounted in this recent documentary. Manivong and filmmaker Swajeski will answer audience questions after the screening, which is presented as part of Fashion Week Cleveland. (USA, 2011, 79 min.)

**The Pruitt-Igoe Myth** Friday, May 18, 7:00. Directed by Chad Freidrichs. The “failure” of St. Louis’s infamous Pruitt-Igoe public housing project, which was built in 1956 and razed two decades later, has long been used to critique Modernist architecture, attack public assistance programs, and stigmatize public housing residents. This movie seeks to implode the myths surrounding this once “model” devel-

opment. “An intelligent meditation on the decline of American cities” —*Art Forum*. Cleveland theatrical premiere. (USA, 2011, 79 min.)

**About Elly** Friday, May 25, 6:45. Directed by Asghar Farhadi. The film that Iran’s Asghar Farhadi made just before his Oscar-winning *A Separation* also won many international awards, including the prize for “Best Narrative Feature” at the 2009 Tribeca Film Festival. It chronicles a fateful seaside vacation taken by three middle-class Iranian couples and a young single teacher who accompanies them. “A milestone in Iranian cinema” —*International Film Guide 2010*. Cleveland premiere. (Iran/France, 2009, color, subtitles, video, 119 min.)

**Return** Friday, June 1, 7:00. Directed by Liza Johnson, with Linda Cardellini and Michael Shannon. The first feature by Ohio-born artist and filmmaker Liza Johnson follows a National Guard reservist who has trouble readjusting to her family life in a nondescript Ohio town after an overseas tour of duty. “Critics’ Pick . . . Powerfully restrained” —*New York Times*. Cleveland theatrical premiere. (USA, 2011, 97 min.)

**The City Dark** Friday, June 8, 7:00. Directed by Ian Cheney. What is lost when you can’t see the stars in the night sky? Filmmaker and amateur astronomer Ian Cheney, who moved from Maine to Manhattan, ponders this and other questions in this fascinating study of urban light pollution. “Critics’ Pick . . . Entertaining and thought-provoking” —*New York Times*. Cleveland premiere. (USA et al., 2011, 83 min.)

**The Hunter** Friday, June 15, 7:00. Directed by Rafi Pitts. In this angry and acclaimed Iranian film, an ex-con goes on a revenge-driven shooting spree, then hides out in a forest as the police pursue him. “Seethes with fury” —*Village Voice*. Cleveland premiere. (Iran/Germany, 2010, subtitles, 92 min.)

**The Miners’ Hymns** Friday, June 22, 7:00. Directed by Bill Morrison. Silent, archival film clips of northeast England’s ill-fated coal mining communities are set to a new music score by Icelandic composer Jóhann Jóhannsson in this lament for a vanished way of life by celluloid archaeologist and multimedia artist Bill Morrison (*De-*



*casia*). Preceded at 7:00 by three of Morrison’s other found-footage shorts: *Release* (2010), *Outerborough* (2005), and *The Film of Her* (1996). Cleveland premiere. (UK, 2010, total 85 min.)

**El Sicario, Room 164** Wednesday, June 27, 7:00. Directed by Gianfranco Rosi. This gripping and devastatingly direct documentary is essentially a filmed monologue. An anonymous, hooded individual sits in a nondescript hotel room describing (in horrific detail) his former life as an enforcer and hit man for one of Mexico’s drug cartels. Having recently found religion, he



**Bombay Beach** Washed up

now seeks redemption. “A minimalist study in maximum violence” —*Variety*. Adults only! Cleveland premiere. (USA/France, 2010, Spanish with subtitles, 80 min.)

**Bombay Beach** Friday, June 29, 7:00. Directed by Alma Ha’rel. Winner of the Best Documentary award at the 2011 Tribeca Film Festival, this lyrical, surreal tone poem (with a memorable use of music) profiles three male residents of different races and ages living in a desolate, desolate former vacation town on California’s inland Salton Sea. “Critics’ Pick . . . Looks and feels like a fever dream about an alternative universe” —*New York Times*. Cleveland theatrical premiere. (USA, 2011, 80 min.)



## VIVA! & GALA PERFORMING ARTS SERIES 2011-12

### FREE CONCERTS

No tickets required. Limited seating on a first-come, first-served basis.

#### Chamber Music in the Galleries

Wednesday, May 2, 6:00. Our 2011-12 series of monthly "first Wednesday" gallery concerts concludes. From string quartets to keyboardists to unexpected small ensembles, young artists from the Cleveland Institute of Music and the Case Western Reserve University early music program perform a wide repertoire. Program announced the week of performance. Check the museum's Facebook page, Twitter, and web site for details.

#### Rembrandt in America—Music and Conversation

Wednesday, May 9, 7:30. Curator Jon Seydl sits down with keyboard specialist and CWRU professor Peter Bennett to discuss music and art surrounding the life of Rembrandt van Rijn. Performances of short works for harpsichord are interspersed with free-flowing conversation for an illuminating evening of intersections and insights. Presented in conjunction with the exhibition *Rembrandt in America* (the audio guide for the exhibition

**More online** Visit [ClevelandArt.org/](http://ClevelandArt.org/) [VivaGala.org/](http://VivaGala.org/) for audio/video samples of performers, program notes, and more!

features recordings by Peter Bennett on the museum's Italian harpsichord by Chinnery, after Grimaldi).

#### AGO National Competition: Organ Marathon

Friday, May 25, 9:45-5:00. Gartner Auditorium. The Cleveland Museum of Art and the Cleveland Chapter of the American Guild of Organists host the semi-final round of the annual National Young Artists Competition in Organ Performance. The competition helps emerging organists to develop their performance ability by participating in the various demanding stages of this competition. Seven fast-rising stars will compete in this round and three will advance to the finals in Nashville. Repertoire in these short recitals includes works by J. S. Bach, Georg Böhm, César Franck, and Anton Heiller. Read about the semi-finalists and see complete repertoire at [ClevelandArt.org/AGO](http://ClevelandArt.org/AGO).

#### CHANGE IN SCHEDULE

Due to unforeseen circumstances, the entire U.S. tour of Boban i Marko Marković Orkestar has been canceled.

### SPECIAL EVENT

**Ohio Philharmonic Orchestra** Friday, May 4, 7:30; Saturday, May 5, 2:00. Gartner Auditorium. Under the direction of Maestro Domenico Boyagian with pianist Antonio Pompa-Baldi, this emerging and vibrant orchestra performs the Grieg Piano Concerto in A minor. Also on the program, Grieg's Holberg Suite, op. 40 and Ravel's Le Tombeau de Couperin. Co-sponsored by the Consulate of Italy in Detroit and the Cleveland Museum of Art. \$36, \$30; CMA members \$35, \$29 (use promotional code CMA to receive member discount). Advance tickets available through the Ohio Philharmonic Orchestra online at [ohiophil.org](http://ohiophil.org).



## WHAT TO EXPECT

**The Last Temporary Cafe** To allow for construction near the north entrance, the museum cafe is temporarily replaced by a small snack bar in the Kaesgen Lobby near the walkway to parking. Museum store offerings are available in the current space in the north lobby through the spring, and through temporary stores in the special exhibition area. The permanent cafe and store will open in the new west wing this fall (when the central atrium also opens).

ATRIUM OPENS  
THIS FALL

### Open Now: Ancient Art, African Art, Medieval European Art, European and American Art from 1600

**to about 1900** *The modern and contemporary galleries of the east wing will be closed for construction through July.* The main floor of the 1916 building is open with European and American art from the 1600s into the 19th century. In 1916 level 1: ancient Near East, Greek, Roman, sub-Saharan African, Egyptian, and medieval art.

**Coming Up** The next new galleries to open, in late 2012, will be in the west half of the lower level of the 1916 building, featuring late medieval, Renaissance, and Islamic art.

## TULIPS FOR REMBRANDT

Add a touch of Dutch to your spring. Plan a day of culture in University Circle and take in the Cleveland Museum of Art's groundbreaking exhibition *Rembrandt in America* after exploring the *Spring at the Garden* tulip show at Cleveland Botanical Garden. From Saturday, April 14 through Sunday, May 13, the botanical garden is offering a \$2 discount to members of the Cleveland Museum of Art on entry to their exhibition. Adult, non-member tickets to each exhibition are also available for a combined price of \$20. To take advantage of either offer, call the box office at 216-421-7350, or visit the ticket desk. Advance reservations to *Rembrandt in America* are strongly recommended as some time slots will sell out.

## A MOST THOUGHTFUL BEQUEST

**Read It Online!**  
*Cleveland Art* is available online at [www.ClevelandArt.org/MembersOnly](http://www.ClevelandArt.org/MembersOnly). Conserve paper, reduce costs, and access your issues anytime by signing up to receive your magazine electronically in Adobe Acrobat pdf format. To sign up, e-mail [membership@clevelandart.org](mailto:membership@clevelandart.org). Please recycle your printed magazine if you don't keep it forever.

In November 2011 the Cleveland Museum of Art learned of a generous bequest by Gus Karos of Cleveland. As many people do, Karos chose to plan his giving anonymously, so unfortunately we did not have the opportunity to know him or to thank him personally for his \$1 million gift. What was so unique about this generous man of Greek heritage was the thoughtfulness of his benevolence. In addition to the museum, Karos included a number of other charities—the Cleveland Clinic, Cleveland Sight Center, and Northwestern University, to name a few. Of course, Karos took care of his family as well, but he also remembered and gave generously to people with whom he worked in honor of their loyalty. Most remarkable of all, Karos remembered his World War II buddies and their wives and provided them with gifts of significance.

What a legacy he leaves behind, not only in his family and his community, but in the hearts and minds of his co-workers and fellow patriots.

Gift planning is a thoughtful, organized process. If we can assist you in your gift planning, please do not hesitate to contact Director of Development Diane Strachan, CFRE, at 216-707-2585 or [dstrachan@clevelandart.org](mailto:dstrachan@clevelandart.org). Gift planning can be done so that heirs and loved ones are considered first and planning is done in a tax-efficient way.

## NEW AT CLEVELANDART.ORG

### British portrait miniatures

[ClevelandArt.org/minatures](http://ClevelandArt.org/minatures)

### 2012-13 exhibitions announced

[ClevelandArt.org/exhibitions](http://ClevelandArt.org/exhibitions)

### Featured conservation projects

[ClevelandArt.org/art/conservation](http://ClevelandArt.org/art/conservation)

### The new Portrait of a Woman interactive presentation

<http://goo.gl/wWTcC>

### Behind-the-scenes info

[@ blog.clevelandart.org](http://blog.clevelandart.org)

### Community Mural Project

photos of artists at work <http://goo.gl/lqwue>

### Video: Ingalls Library and Archives on the move

@ <http://goo.gl/kRrQR>

## PARKING UPDATE

Visitors can now pay their parking fees at the tunnel pay station (cash or credit card), at the north entrance vestibule (credit card only), at the automated exit booth (credit card only), or by the staffed booth (cash or credit card).

# MAY

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
<p>\$ Admission fee R Reservation required T Ticket required M Members only P Parade related; fees vary</p>		<p><b>1</b> <b>Members Registration Begins</b> Museum Art Classes R\$ <b>Highlights Tour</b> 1:30</p>	<p><b>2</b> <b>Book Club Begins</b> 1:30 <i>Georgiana: Duchess of Devonshire</i> by Amanda Foreman R\$ <b>Talk</b> 1:30 <i>Art in Focus</i> <b>Gallery Concert</b> 6:00 <i>CIM young artists</i> <b>Lecture</b> 6:30 Gary Bukovnik <b>Film</b> 6:45 <i>The Story of Film: An Odyssey, Episodes 1 &amp; 2</i> \$</p>	<p><b>3</b> <b>Exhibition Tour</b> 1:30 <i>Rembrandt</i> T</p>	<p><b>4</b> <b>Highlights Tour</b> 1:30 <b>Basic Parade Workshop</b> 6:00-9:00 P <b>Film</b> 7:00 <i>Windfall</i> \$ <b>Performance</b> 7:30 <i>Ohio Philharmonic Orchestra</i> \$ <b>Exhibition Tour</b> 2:30 <i>Rembrandt</i> T</p>	<p><b>5</b> <b>Basic Parade Workshop</b> 1:30-4:30 P <b>Highlights Tour</b> 1:30 <b>Performance</b> 2:00 <i>Ohio Philharmonic Orchestra</i> \$ <b>Exhibition Tour</b> 2:30 <i>Rembrandt</i> T</p>
<p><b>6</b> <b>Highlights Tour</b> 1:30 <b>Exhibition Tour</b> 2:30 <i>Rembrandt</i> T <b>Basic Parade Workshop</b> 1:30-4:30 P</p>	<p><b>7</b> <b>Museum closed</b></p>	<p><b>8</b> <b>Art in the Afternoon</b> 1:15 R <b>Highlights Tour</b> 1:30</p>	<p><b>9</b> <b>Talk</b> 1:30 <i>Art in Focus</i> <b>Film</b> 6:45 <i>The Story of Film: An Odyssey, Episodes 3 &amp; 4</i> \$ <b>VIVA! &amp; Gala Performance</b> 7:30 <i>Rembrandt in America—Music and Conversation</i></p>	<p><b>10</b> <b>Exhibition Tour</b> 1:30 <i>Rembrandt</i> T</p>	<p><b>11</b> <b>Highlights Tour</b> 1:30 <b>Basic Parade Workshop</b> 6:00-9:00 P <b>Film</b> 6:45 <i>Dressed</i> \$</p>	<p><b>12</b> <b>Highlights Tour</b> 1:30 <b>Basic Parade Workshop</b> 1:30-4:30 P <b>Parade Stilt Weekend</b> 1:30-4:30 (Order stilts P) <b>Exhibition Tour</b> 2:30 <i>Rembrandt</i> T</p>
<p><b>13</b> <b>Art Cart</b> 1:00-3:00 <b>Highlights Tour</b> 1:30 <b>Basic Parade Workshop</b> 1:30-4:30 P <b>Parade Stilt Weekend</b> 1:30-4:30 (Order stilts P) <b>Exhibition Tour</b> 2:30 <i>Rembrandt</i> T</p>	<p><b>14</b> <b>Museum closed</b></p>	<p><b>15</b> <b>Highlights Tour</b> 1:30</p>	<p><b>16</b> <b>General Registration Begins</b> Museum Art Classes R\$ <b>Talk</b> 1:30 <i>Art in Focus</i> <b>Film</b> 6:45 <i>The Story of Film: An Odyssey, Episodes 5 &amp; 6</i> \$</p>	<p><b>17</b> <b>Exhibition Tour</b> 1:30 <i>Rembrandt</i> T</p>	<p><b>18</b> <b>Highlights Tour</b> 1:30 <b>Basic Parade Workshop</b> 6:00-9:00 P <b>Film</b> 7:00 <i>The Pruitt-Igoe Myth</i> \$</p>	<p><b>19</b> <b>Highlights Tour</b> 1:30 <b>Basic Parade Workshop</b> 1:30-4:30 P <b>Special Parade Workshop</b> 1:30-4:30 Stilt-dancing (novice) P <b>Exhibition Tour</b> 2:30 <i>Rembrandt</i> T</p>
<p><b>20</b> <b>Highlights Tour</b> 1:30 <b>Basic Parade Workshop</b> 1:30-4:30 P <b>Special Parade Workshop</b> 1:30-4:30 Stilt-dancing (advanced) P <b>Lecture</b> 2:00 <i>Rembrandt and the Jews</i>. Samantha Baskind <b>Exhibition Tour</b> 2:30 <i>Rembrandt</i> T</p>	<p><b>21</b> <b>Museum closed</b></p>	<p><b>22</b> <b>Highlights Tour</b> 1:30</p>	<p><b>23</b> <b>Talk</b> 1:30 <i>Art in Focus</i> <b>Film</b> 6:45 <i>The Story of Film: An Odyssey, Episodes 7 &amp; 8</i> \$</p>	<p><b>24</b> <b>Highlights Tour</b> 1:30</p>	<p><b>VIVA! &amp; Gala Event</b> 9:45-5:00 <i>American Guild of Organists National Young Artists Competition</i> <b>Highlights Tour</b> 1:30 <b>Basic Parade Workshop</b> 6:00-9:00 P <b>Film</b> 6:45 <i>About Elly</i> \$</p>	<p><b>25</b> <b>Highlights Tour</b> 1:30</p>
<p><b>27</b> <b>Highlights Tours</b> 1:30 and 2:30 <b>Basic Parade Workshop</b> 1:30-4:30 P <b>Special Parade Workshop</b> 1:30-4:30 Stilt-dancing (advanced) P</p>	<p><b>28</b> <b>Museum open</b> Last day for Rembrandt exhibitions</p>	<p><b>29</b> <b>Highlights Tour</b> 1:30</p>	<p><b>30</b> <b>Talk</b> 1:30 <i>Art in Focus</i> <b>Tame the Mythic Beast</b> 6:00-9:30 presented with the CMNH R\$ <b>Film</b> 6:45 <i>The Story of Film: An Odyssey, Episodes 9 &amp; 10</i> \$</p>	<p><b>31</b> <b>Highlights Tour</b> 1:30</p>		



**The Pruitt-Igoe Myth**  
blown up on film

# JUNE

SUN 10-5

MUSEUM CLOSED

TUE 10-5

WED 10-9

THU 10-5

FRI 10-9

SAT 10-5






**3**  
Highlights Tours 1:30  
and 2:30

**Basic Parade Work-**  
**shop** 1:30-4:30 P

**Special Parade Work-**  
**shop** 1:30-4:30 Stilt-  
dancing (advanced) P

**4**  
Museum closed

**5**  
Highlights Tour 1:30

**6**  
Talk 1:30 Art in Focus  
Film 6:45 *The Story of Film: An Odyssey, Episodes 11 & 12* \$

**7**  
Highlights Tour 1:30

**8**  
Highlights Tour 1:30  
Film 7:00 *The City Dark* \$

**9**  
Parade the Circle  
11:00-4:00 Parade at  
noon, fun all day  
Highlights Tours 1:30  
and 2:30

**10**  
Highlights Tours 1:30  
and 2:30

**11**  
Museum closed

**12**  
Art in the Afternoon  
1:15  
Highlights Tour 1:30

**13**  
Adult Studios Begin  
10:00-12:30 Drawing  
in the Galleries; 10:00-  
12:30 Introduction to  
Painting; 1:00-3:30  
Chinese Ink Painting;  
6:00-8:30 Drawing in  
the Galleries RS  
Talk 1:30 Art in Focus  
Film 6:45 *The Story of Film: An Odyssey, Episodes 13 & 14* \$

**14**  
Highlights Tour 1:30

**15**  
Adult Studios Begin  
10:00-12:30 Composition  
in Oil; 6:00-8:30  
Composition in Oil;  
6:00-8:30 Introduction  
to Drawing RS  
Highlights Tour 1:30  
Film 7:00 *The Hunter* \$

**16**  
Highlights Tours 1:30  
and 2:30

**17**  
Highlights Tours 1:30  
and 2:30  
Adult Studio Begins  
1:00-3:30 Painting with  
Rembrandt RS

**18**  
Museum closed

**19**  
Highlights Tour 1:30

**20**  
Talk 1:30 Art in Focus  
Film 6:45 *The Story of Film: An Odyssey, Episode 15* \$

**21**  
Highlights Tour 1:30

**22**  
Highlights Tour 1:30  
Film 7:00 *The Miners' Hymns* \$

**23**  
Highlights Tours 1:30  
and 2:30

**24**  
Highlights Tours 1:30  
and 2:30

**25**  
Museum closed

**26**  
Museum Art Classes  
Begin  
Highlights Tour 1:30

**27**  
Talk 1:30 Art in Focus  
Film 7:00 *El Sicario*, Room 164 \$

**28**  
Highlights Tour 1:30

**29**  
Half-day Workshop  
12:30-4:30 Chinese  
Painting RS  
Highlights Tour 1:30  
Film 7:00 *Bombay Beach* \$

**30**  
All-day Workshop  
10:00-4:00 Painting  
on Silk RS  
Highlights Tours 1:30  
and 2:30  
Music Festival 7:30  
*Solstice* \$



## ONLINE CALENDAR

Sortable online calendar at  
[ClevelandArt.org/calendar](http://ClevelandArt.org/calendar)



THE CLEVELAND  
MUSEUM OF ART

11150 East Boulevard  
University Circle  
Cleveland, Ohio  
44106-1797

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Do Not Delay**

[www.ClevelandArt.org](http://www.ClevelandArt.org)

**Museum Hours**

Tuesday, Thursday,  
Saturday, Sunday  
10:00-5:00  
  
Wednesday, Friday  
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Closed Monday

**Administrative  
Telephones**

216-421-7340  
1-877-262-4748

**Box Office**

216-421-7350 or  
1-888-CMA-0033  
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**Membership**

216-707-2268  
[membership@clevelandart.org](mailto:membership@clevelandart.org)  
  
**Museum Store**  
216-707-2333

**Ingalls Library Hours**

Tuesday-Friday  
10:00-5:00; Wed.  
until 7:30 through  
May 9 (summer  
hours 10:00-5:00)  
  
Reference desk:  
216-707-2530

**Parking Garage**

\$5 for 15 minutes to  
2.5 hours;  
\$1 per 30 minutes  
thereafter to \$10  
max. \$5 after 5:00



**JOHN TAYLOR  
ARMS P. 4**



**THE REMBRANDT  
BRAND P. 6**



**MEET RETO P. 10**



**PARADE  
P. 12**



**SOLSTICE  
P. 13**



**STUDIOS  
P. 16**



**FILM P. 18**

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